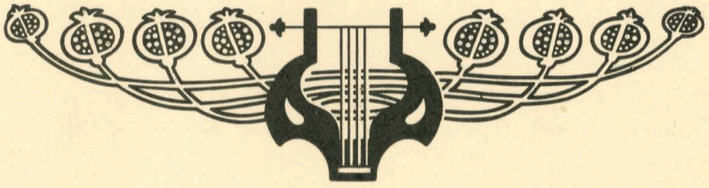
C H A C O N N E

Op. 62

By

AUGUSTE DURAND



BIOGRAPHICAL SKETCH AND GLOSSARY

FINGERING, PHRASING, PEDALING, GENERAL INFORMATION, AND INSTRUCTIVE ANNOTATIONS ON FORM AND STRUCTURE AND INTERPRETATION

By ERNST C. KROHN

St. Louis London

Price 35 Cents

PRINTED IN U. S. A.

No. 559

COMPLIMENTARY

PROGRESSIVE SERIES COMPOSITIONS

Catalog No. 559

CHACONNE

Biographical Sketch—Auguste Durand

Born at Paris, France, July 18, 1830
Died at Paris, France, May 31, 1909

MARIE AUGUSTE DURAND studied organ with Francois Benoist, Professor at the Paris Conservatoire. At nineteen he became organist at St. Ambroise, and during the following forty-four years, served at various Paris churches. He became a music publisher at forty and built up the famous house of Durand & Cie., specializing in the music of such modern composers as Saint-Saëns, Massenet, Lalo, and Debussy. He was active as music critic and he composed several masses, many songs and piano pieces.

General Information: **The Chaconne** (shà-kŏn′) was an ancient form of instrumental music derived in part from the Motet of the 12th and 13th Centuries. It was notated in ¾ measure and it consisted of a bass theme (four, or eight measures long) which was persistently repeated (*basso ostinato*), forming the basis for a series of melodic variations in the upper part. Classical examples are the Chaconnes of Handel (one in G and one in F), and the famous Chaconne for violin alone of J. S. Bach. The French composers of the late 17th Century first incorporated the Chaconne in their Piano Suites. Lully used the Chaconne in his operas but transformed it into a choral form. Gluck, in several of his operas, made the Chaconne part of his ballet music. The Chaconne in "Iphigenia in Aulis" shows clearly the extent of the modification of the ancient form to fit the ballet.

The present composition seems to have been inspired by the ballet type, for it has very few of the characteristics of the classical Chaconne. The bass part may be construed as a species of *basso ostinato*. The form is radically different and so is the meter, Chaconnes in 2/4 measure being practically non-existent.

Form and Structure: This piece is in Composite Song-Form. Part One starts off with a sixteen-measure period in A-minor (meas. 1-16). The rhythmic unit in the first half of meas. 5 motivates the two-measure phrase at meas. 17-18, which is then treated sequentially (meas. 19-20; 21-22) and extended to form a sentence twenty measures long, ending on the dominant of A-minor (meas. 17-36). Meas. 37-52 are a repetition of the first period.

Part Two consists of a sixteen-measure period and a sentence twenty-seven measures long. The first period (meas. 53-68) is in A-major, the first section ending on the dominant (meas. 60) and the concluding section ending in C-sharp minor. The rhythmic unit at meas. 14 forms the basis of the new theme in C-sharp minor (meas. 69-72) which is developed sequentially and extended to twenty-seven measures ending on the dominant of A-minor (meas. 69-95).

Part Three is a repetition of Part One, without the repetition of meas. 1-36.

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CHACONNE

Interpretation: The articulation in Part One will require careful study. The fingering prescribed for the initial run and the groups following (meas. 1-3) will ensure a smooth delivery and correct articulation. Holding the low "A" with the pedal from meas. 1 to the middle of meas. 3 will add an antique flavor by bringing into relief the organ-point. The persistent staccato accompaniment in the left hand should be played with the hand thrown loosely from the wrist. The broken-interval figure and the ensuing trill in the right hand (meas. 30-36) should be played with rotary motion, the forearm and hand rotating smoothly from the elbow.

In the first period of Part Two (meas. 53-68) great care must be taken to make the melody sound clearly above the supporting chords. Crisp articulation is again a prime requisite for the correct delivery of meas. 69-95.

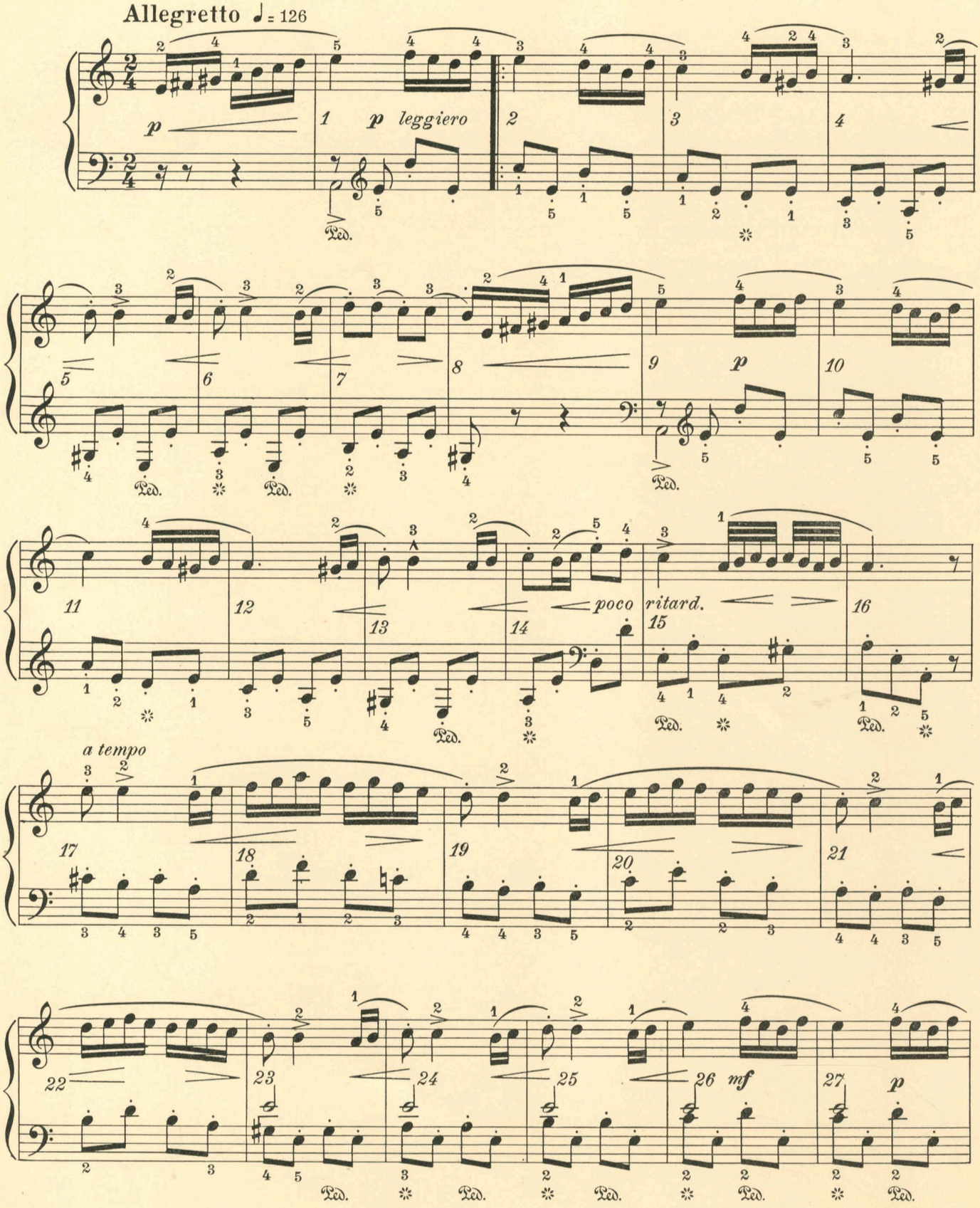
Glossary

Durand	pronounced	dēē-rŏng	(really Dü-räng)
allegretto	"	äl-lā-grĕt′-tō	(slower than allegro)
animato	"	än-ē-mä′-tō	(animated)
a tempo	"	ä tĕm′-pō	(in time)
crescendo (cresc.)	"	krê-shĕn′-dō	(gradually louder)
legato	"	lā-gä′-tō	(connected)
leggiero	"	lĕd-jā′-rō	(light, delicate)
lento	"	lĕn′-tō	(slow)
basso ostinato	"	bäs′-sō ŏs-tē-nä′-tō	(a bass figure constantly repeated)
molto	"	mōl′-tō	(much)
rallentando (rall.)	"	räl-lĕn-tän′-dō	(gradually slower)
poco	"	pō′-kō	(somewhat)
ritardando (rit.)	"	rē-tär-dän′-dō	(gradually slower)
staccato	"	stä-kä′-tō	(detached)

Chaconne

Edited by Ernst C. Krohn

M. AUGUSTE DURAND, Op. 62



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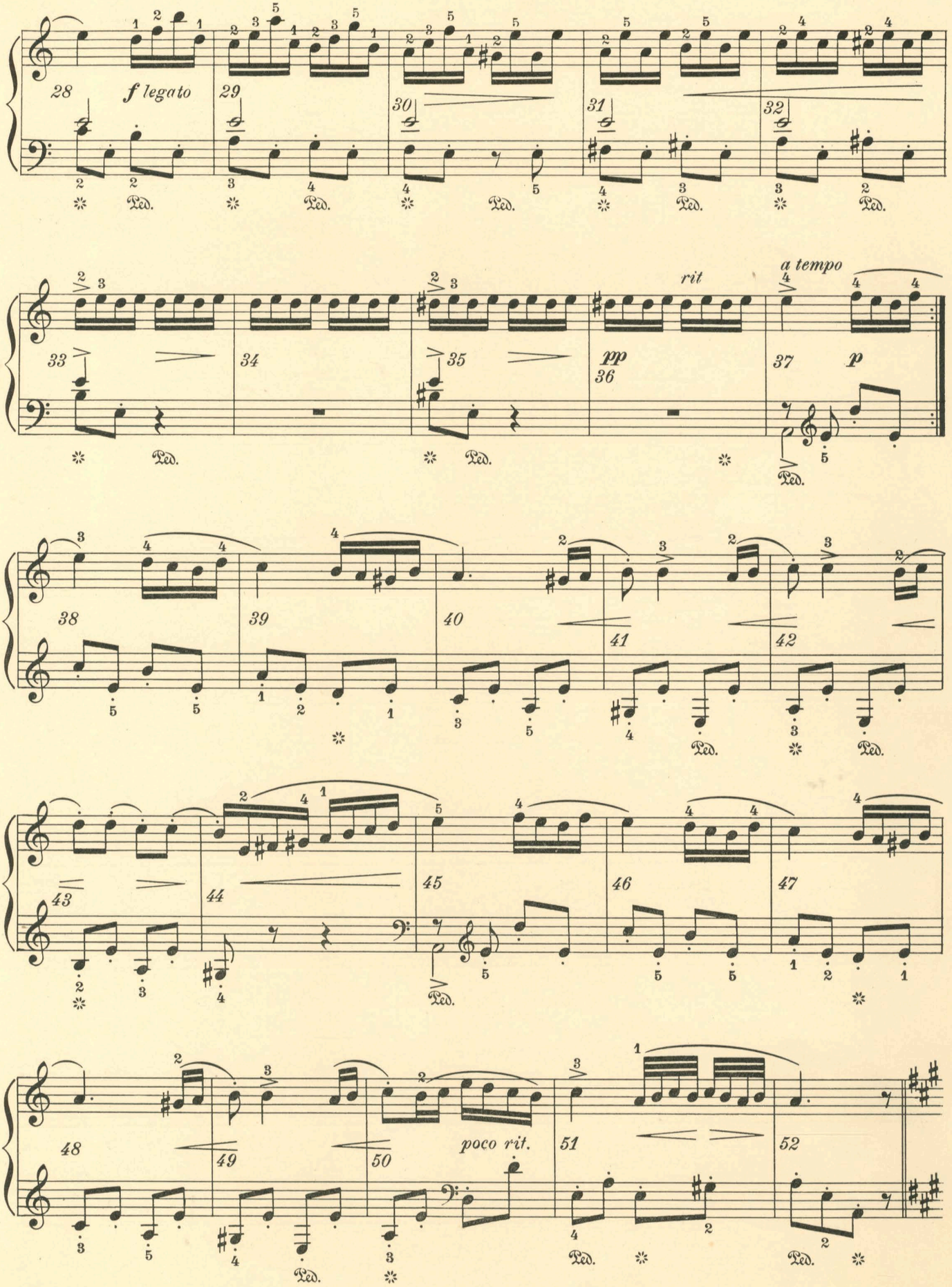
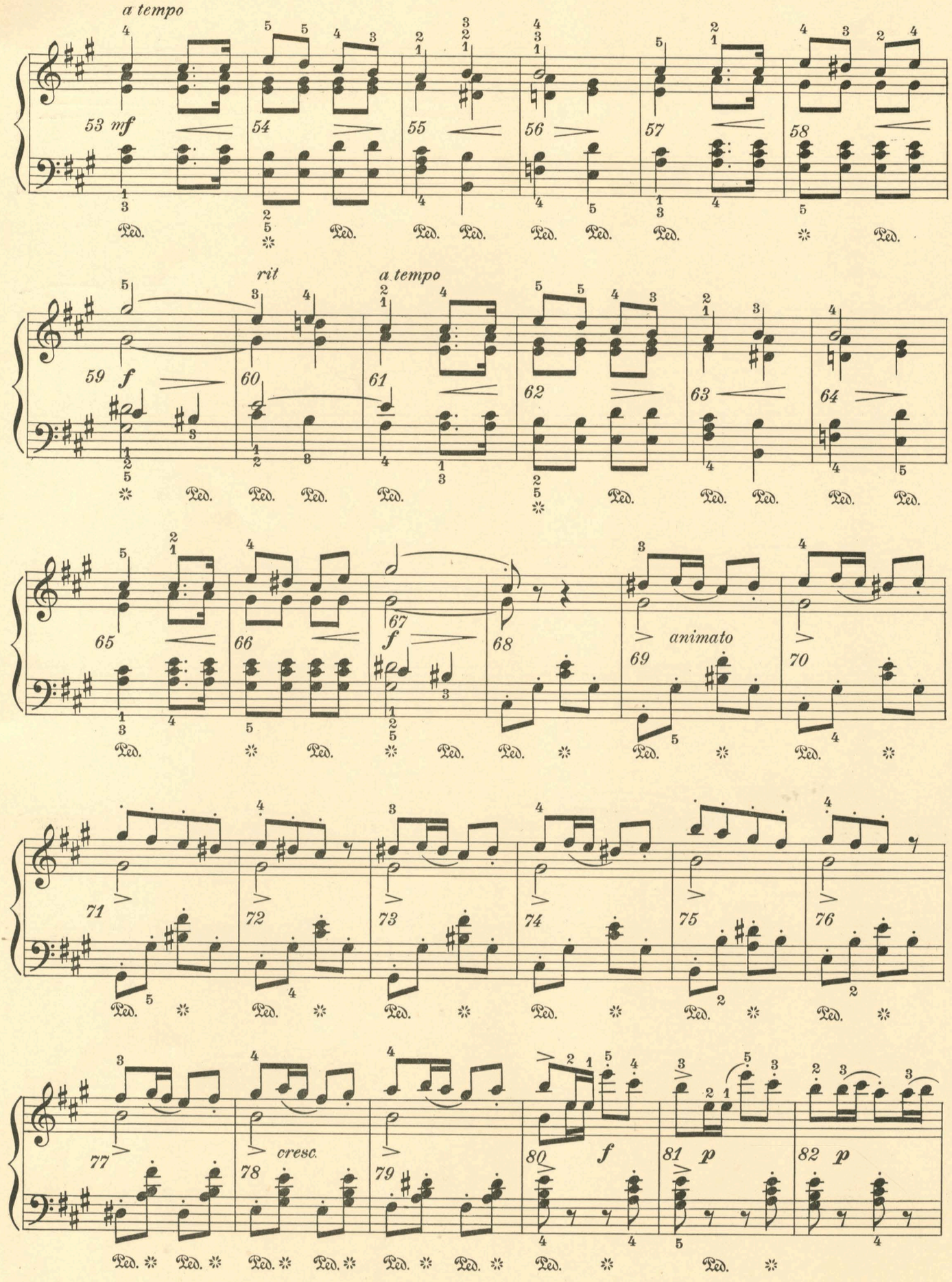
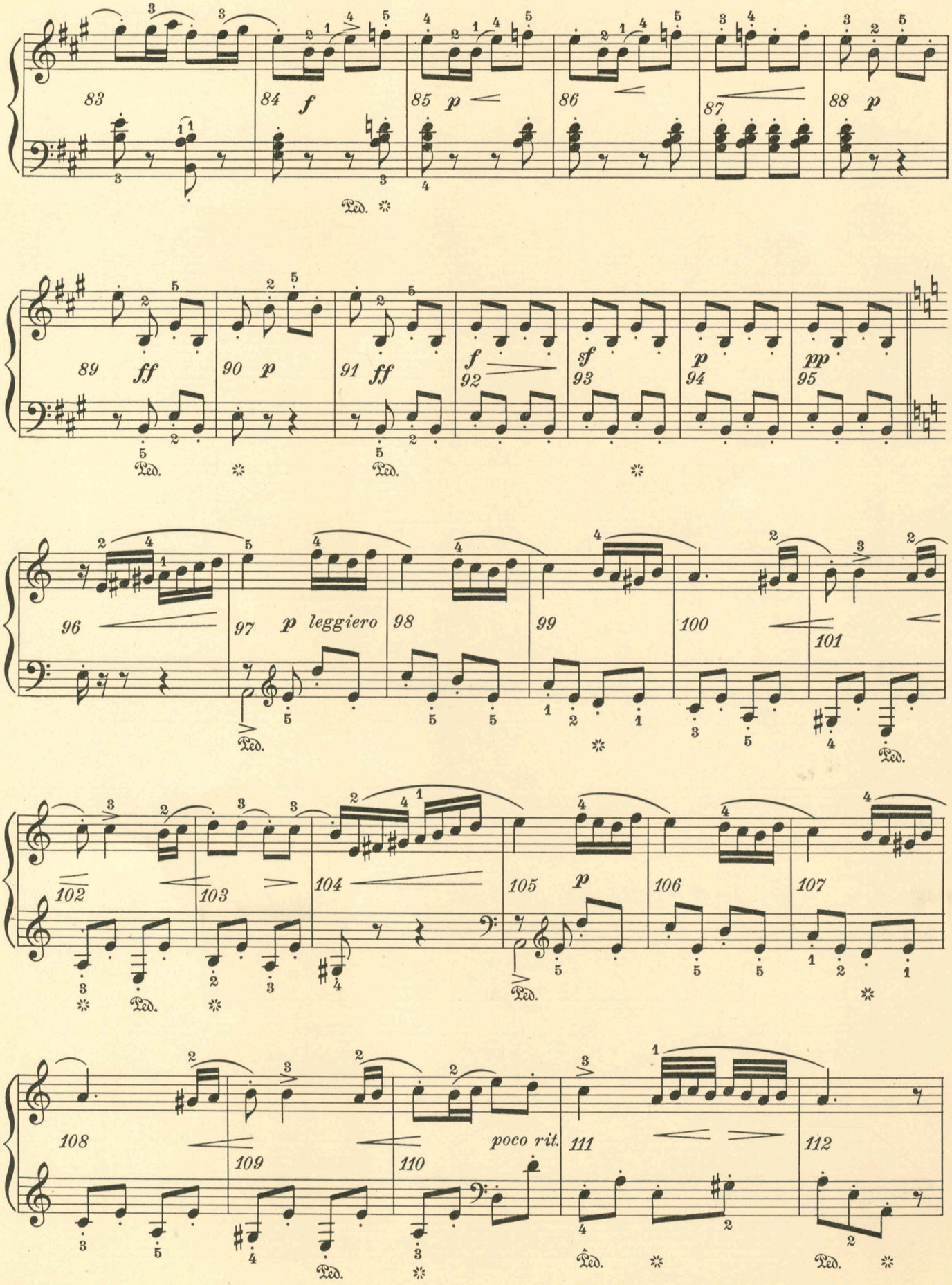
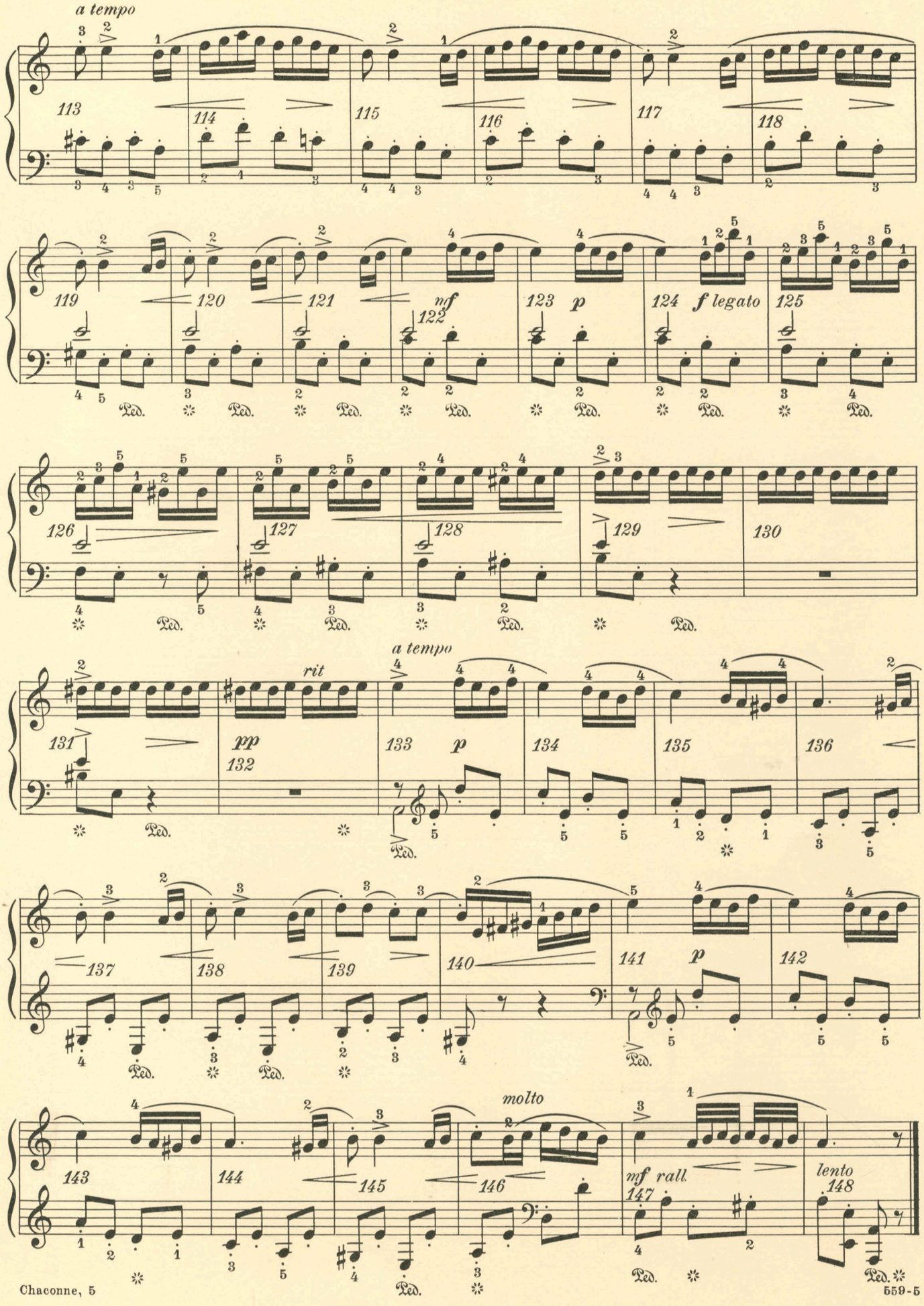

28
f legato
29
30
31
32
Ped.
33
34
35
pp
36
rit
a tempo
37
p
38
39
40
41
42
43
44
45
46
47
48
49
50
poco rit.
51
52


a tempo
53 mf
54
55
56
57
58
rit
a tempo
59 f
60
61
62
63
64
65
66
67 f
68
animato
69
70
71
72
73
74
75
76
77
cresc.
78
79
80 f
81 p
82 p


83
84 f
85 p
86
87
88 p
Ped.
89 ff
90 p
91 ff
f
92
sf
93
p
94
pp
95
Ped.
96
97 p leggiero
98
99
100
101
Ped.
102
103
104
105 p
106
107
Ped.
108
109
110
poco rit.
111
112
Ped.
Ped.

a tempo
113
114
115
116
117
118
119
120
121
mf
122
123 p
124 f legato
125
126
127
128
129
130
rit
a tempo
131
pp
132
133 p
134
135
136
137
138
139
140
141 p
142
molto
143
144
145
146
mf rall.
147
lento
148
Ped.

Recitation Questions on "Chaconne"

1. Give a brief sketch of the life and work of the Composer.
   Ans.

2. How should the persistent staccato accompaniment be played in meas. 1-22?
   Ans.

3. What is a prime requisite for the correct delivery of meas. 69-95?
   Ans.

4. Describe the rotary motion to be used at meas. 30-36.
   Ans.

5. How was the antique Chaconne notated?
   Ans.

6. Name three classical examples of the Chaconne.
   Ans.

7. What motivates the two-measure phrase at meas. 17-18?
   Ans.

8. What rhythmic unit forms the basis of the theme at meas. 69-72?
   Ans.

9. Name the form of this piece.
   Ans.

10. What is the meaning of *basso ostinato?*
    Ans.

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